

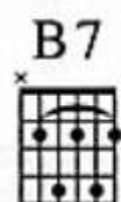
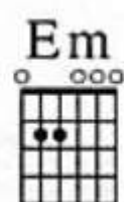
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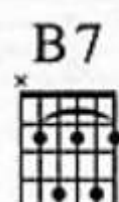
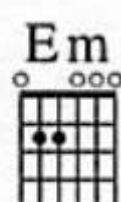
SPANISH EYES

Words and Music by
ROBI ROSA and DESMOND CHILD

Moderately ♩ = 100



First system of musical notation for the piano accompaniment. It features a treble and bass staff in 4/4 time, with a key signature of one sharp (F#). The music begins with a *mf* (mezzo-forte) dynamic. The melody is composed of eighth and quarter notes, while the bass line provides a steady accompaniment. Chord diagrams for Em, B7, and Am are shown above the staff.



Second system of musical notation for the piano accompaniment, continuing the melody and bass line from the first system. It concludes with a first ending bracket labeled "1. I".

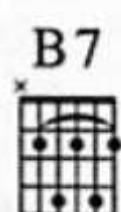
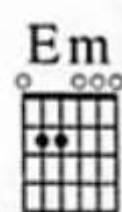
Verse:



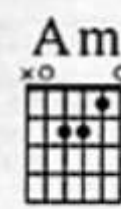
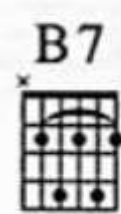
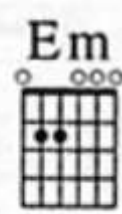
Third system of musical notation, featuring the vocal melody with lyrics. The piano accompaniment continues below. The lyrics are: "met a girl at the car - ni val in sun came up and the girl was gone. Her".

Spanish Eyes - 7 - 1
MF9922

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Ri - o - de Ja - nei ro. We
mas - que - rade was o - ver. I

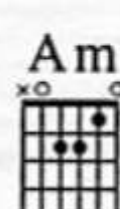
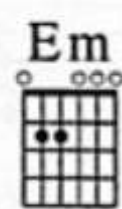


danced all night on the boul - e vard; in
searched the streets drunk with love, but

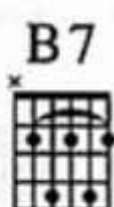
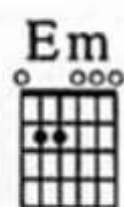


door - ways, we did the tan go.
no one seemed to know her.

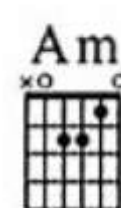
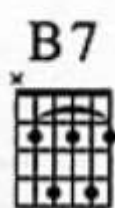
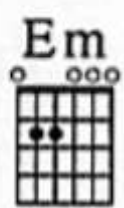
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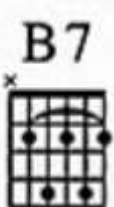
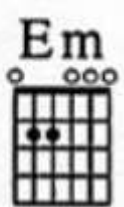
1.3. I miss her lips and the way she sa - shayed her
2. I miss the touch of her bod - y so much, I



hips long as she shook her shoulders.
long for the warmth in side her.

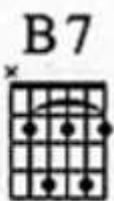
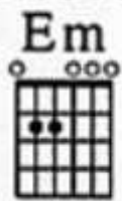


I miss the smell of her hair, I don't care if it takes
Some - where. in time she will come back to me and I'll spend

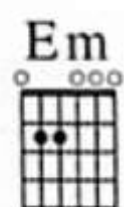


my whole life to find her.
my whole life to be side her.

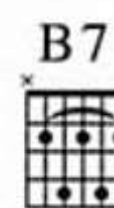
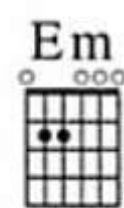
Chorus:



We were dancing in the summer rain.

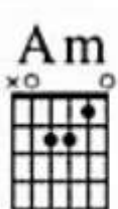
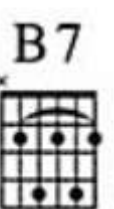
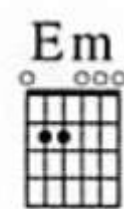


We were danc - ing through the night.

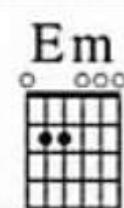


She nev - er said her real name,

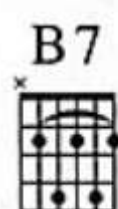
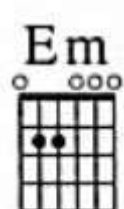
To Coda Φ 1.



so I called her Span - ish Eyes,



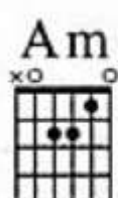
Span - ish Eyes.



2. The

 Musical notation for the first system of 'Spanish Eyes'. It features a vocal line with a whole note and a half note, and a piano accompaniment with chords and moving lines in both hands.

2.

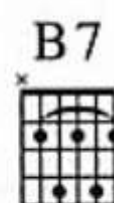
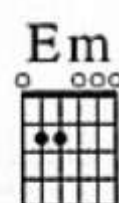


N.C.

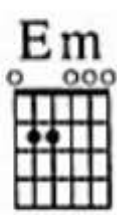
her Span - ish Eyes.

 Musical notation for the second system of 'Spanish Eyes'. The vocal line continues with the lyrics 'her Span - ish Eyes.' and the piano accompaniment provides harmonic support.

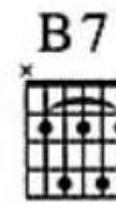
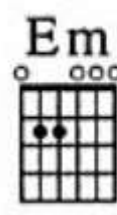
Musical notation for the third system of 'Spanish Eyes'. This system continues the piano accompaniment with intricate chordal and melodic patterns.



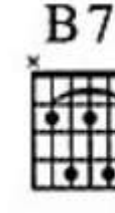
Musical notation for the fourth system of 'Spanish Eyes'. The piano accompaniment concludes with sustained chords and a final melodic flourish.



First system of musical notation. It consists of three staves: a single treble staff at the top, and a grand staff (treble and bass) below it. The key signature has one sharp (F#). The music features a melody in the treble staff and a bass line in the bass staff, with chords in the upper treble staff.



Second system of musical notation, continuing the melody and bass line from the first system.



Third system of musical notation, continuing the melody and bass line.

N.C.

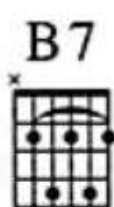
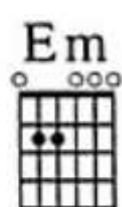
D.S. al Coda

Coda

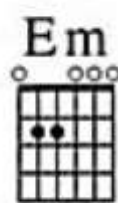


Fourth system of musical notation, continuing the melody and bass line.

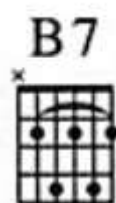
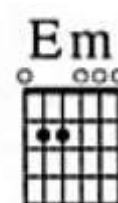
Fifth system of musical notation, featuring the lyrics "her Spanish Eyes." under the melody.



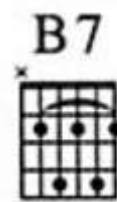
We were danc - ing in the sum - mer rain.



We were danc - ing through the night.



She nev - er said her real name,



so I called her Span - ish Eyes.

Repeat ad lib. and fade